1:Nimuendajú E-5 (1941-1942) 1952
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only by chiefs, the last who wore it being the maternal grandfather of my informant Calixto daueru'k|. This is evidently the same object that Bates describes: "The chief wears a head-dress or cap made by fixing the breast feathers of the Toucan on a web of Bromelia twine, with erect tail plumes of macaws rising from the crown." In his plate, the man leaning against a house post is evidently the chief with his regalia.

Artificial Body Deformation

The manner of cutting the hair was formerly the same for both sexes. It was trimmed straight across the forehead just above the eyebrows, the rest, which was never cut, being allowed to fall free to the shoulders and sides. All old portraits confirm this. For work, the men rolled up their long hair in back, confining it by means of a twist of hair from below the bun. Others braided it into a pigtail, rolling this up and securing it with a strip of envira.

The hair was smoothed with a small comb (tu:/mi^{a}), the teeth of which, made from the frondstalk of the anajá palm, were fastened by fibres interlaced ornamentally between two pairs of twigs. The last Indian who knew how to make these combs died a few years ago. Today the Tukuna wear their hair in Neobrazilian style and comb it with purchased combs. A few Indian youths follow the custom of allowing their hair to grow exaggeratedly over the forehead and combing, or rather tossing, it all to one side. The beard is not plucked, and thick eyebrows are considered handsome.

Many Indians, especially the girls and children, are never completely free from lice, which, however, are not permitted to increase too much but are scrupulously captured and immediately eaten. But there are many individuals of both sexes who carefully keep themselves free of these parasites.

Ear piercing.—Formerly the Tukuna pierced the ear lobes of girls as often as those of boys, but nowadays only boys undergo the operation (paiči'ni). It is performed during the same ceremony in which the hair is plucked out from children, which formerly took place when the child was two years old; today it occurs at four years of age or over, the implement being a needle made of a bone of the parauacú monkey. The child's paternal aunt pierces the lobe with the instrument, while another relative grasps the point as it emerges on the other side and finishes drawing it through. In the hole thus made they insert a cotton cord and apply a bit of crushed round pepper (më'ë). No diet is imposed upon the victim, but he is prohibited from fighting with his companions lest the puncture suppurate and [the boy is told] become "the size of the head of the one with whom you fought."

Formerly, both sexes commonly put into the hole small plates of white wood (*ochroma*, according to Tessmann). On ceremonial occasions they wore in the ears small wands, the tips in front decorated with the red and black feathers of a small bird, the pore'në, the other end encircled by heron plumes. From this wand there hung a small plate of brass (pë'ru-pë'ru), half-moon shaped for the men (like a quiriçá, fig. 4, *a*), triangular for the women. I do not know of what material these small plates were made before the Tukuna knew of brass. Even today the girls use these ear decorations at puberty ceremonies (pl. 12, *k*).

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304 [301] ***Piercing of the septum.***—The Tukuna have largely abandoned the practice of piercing the septum, which accompanied perforation of the ear lobes. When they pierced it, they wore in the hole a wand of reed or canna brava called vẽ-ẽra'ṅ (from vẽ, introduce; raṅ, nose).

[177] ***Tooth filing.***—The Tukuna custom, which today has become quite common filing to points the upper incisors and, more rarely, the lower as well appears have been acquired by contact with the Neobrazilians. Yet the mother of one of my informants condemned the practice as improper and ugly and said that this operation was designed to prevent caries, which forms easily between the teeth—an explanation which is perhaps a secondary rationalization.

[386] ***Tattooing.***—The question of primitive tattooing among the Tukuna is difficult to settle satisfactorily; some writers probably took for tattooing what was actually only painting with the juice of the genipa (*Genipa americana*), which is still widely used today.

304 531 114 Padre Monteiro Noronha, the first author to devote a small chapter to the tribe, says that they "have the same strokes [as their neighbors the Caca-tapiiya: a wide black stroke, curled at the tip, which begins next to the nose and ends at the sides of both ears] but narrower and shorter." Martius mentions "eine oder zwei schmale, quer über das Gesicht laufende, tätowierte Linien. Doch findet sich dieses Merkmal keineswegs gleichmässig." Castelnau writes: "D'autres avaient sur les joues deux lignes noires transversales," without indicating whether the lines are painted or tattooed.

One of Marcoy's plates shows a male Tukuna with a double stroke or line in the shape of a loop that begins next to the ear and ends in a small cross on the cheek with an extension to the corner of the mouth. Bates writes: "Both men and women are tattooed, the pattern being sometimes a scroll on each cheek, but generally rows of short, straight lines on the face." His illustration represents the Indians with two short, parallel lines on each cheek, extending slightly to the side of the nose. Orton, who as far as the Tukuna are concerned seems to have copied Bates, describes them as "tattooed in numbers of short, straight lines on the face." Lastly, the Tukuna of Barbosa Rodrigues has on each cheek a curved line (the curvature pointing downward) from the nose to the ear, and another almost parallel line that begins at the corner of the mouth. There is no indication whether these are painted or tattooed.

304 [177] Today there is not a single Tukuna with tattoo on the face, the bit that appears on their arms being an imitation of Neobrazilians.

304 171 531 According to Nino, my best Tukuna informant, tattooing came to the tribe from the ču'mana (Yumána) Indians. These people, however, used an oval network pattern surrounding the mouth, with ramifications of the design extending to the ears. Nino told me that the members of the macaw clans, čara' and voo', used formerly to tattoo the cheeks in imitation of the markings of macaws. The lines of the design were first drawn in by burnt *cicantã* resin and were then punctured by a needle.

304 531 Another informant told me that "those who were learned" had the figure of a crayfish, *caranguejo*, and a scorpion tattooed on the forearm or on the back of the hand, and that the dye was the juice of a plant called bu'rẽ (see p. 42).

1:Nimuendajú E-5 (1941-1942) 1952
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304 ● 114

Circumcision.—Another practice which today cannot be properly explained is circumcision. In my opinion, all the references to this custom are based on the account of Ribeiro de Sampaio, who saw the Tukuna briefly in 1774 and repeats a résumé of data obtained by Padre Monteiro Noronha in 1768.

Monteiro Noronha says:

> A few days after birth children of both sexes are circumcised by their mothers, who are charged with this operation. The males have the tip of the prepuce and the lower ligature which secures the glans cut; the females the exterior excrescences [clitoris†]; [but] for a clearer description of this practice the interest of curiosity must bow to the prejudice of modesty.

The report is explicit, at least as regards the male sex, but if it is as inaccurate as some of the accounts of this same author on animism and idolatry, it is of little value.

304 [171]

Nowadays, at least, there is not the slightest remembrance of male circumcision, and, although the Brazilian Tukuna recall the corresponding operation as being formerly performed on girls, they themselves assert only that this custom once existed—and perhaps even still exists—among their Peruvian congeners. The reference is probably to an excision of the *labia minora*, made for reasons of hygiene, as they indicated to me, shortly after the child is born. My informants said they would regard the appearance of a woman so circumcised as disgusting.

1:Nimuendajú E-5 (1941-1942) 1952
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614 Of the trees, five are identified with animals. Probably the clan kə̃'turə̃ (maracajá grande; *Felis pardalis*) is also to be identified with some tree, perhaps 616 with the pu'kirə̃, but of this I am not certain. The identification of trees with 824 mammals is due to the mystic Tukuna conception of the soul (nai^{a}-ar¡ ma'-ṅ) 825 which certain trees possess. The tree's soul leaves it during the night in the form 774 of the animal with which the tree is identified, returning at daybreak. "a'i-k¡a' na i^{a}i^{a} ya čiva'" ("Clan Jaguar is seringarana") or "a'i na i^{a}i^{a} na-a'e ya čiva'" ("Seringarana has the soul of the painted jaguar"). In vain I tried to discover the reason for including the two clans having insect names with these clans that have tree names; no soul of a tree takes the saúva ant as its nocturnal form. Two informants told me independently that the relation between trees and saúva was that the ants were in the habit of crawling on trees.

614 All the clans of Moiety B have the names of birds.
616
825

Clans of Moiety B[1]

Clan	Related Bird	Additional Correlation
ta'u	toucan (*Rhamphastos* sp.)	
tuyuyu'	tujujú (*Tantalus loculator*)	
aivə̃'ru	urumutúm (*Nothocrax urumutum*)	
kaurə̃'	japihím (*Cassicus cela*, L. sp.)	
bar¡'	japú (*Ostinops decumanus*, Pall.)	
ã:¡'	arara vermelho (*Ara macao*)	
čara'	arara canindé (*Ara ararauna*)	
vɔɔ'	maracanã grande (*Ara maracana* ?)	
a'/ta	maracanã; another species (*Ara* sp. ?)	
və̃u'	parrot (*Amazona* sp.)	
ãu/nę^{a}	mutum cavallo (*Mitua mitu*)	Tessmann's "ndenoka"
mɔru	maracanã; another species (*Ara* sp. ?)	
ə̃'/ča	urubú rei (*Gypagus papa*)	
da:'v¡	gavião real (*Thrassaetus harpya*)	
pu^{a}a'ka	arapaço (*Nasica* sp.)	
ɔta'	chicken	
ə̃'/nə̃	parakeet (*Conurus* sp. ?)	
dyav¡ru'	jaburú (*Myeteria americana*)	
ãa'u^{a}a	socó (*Ardea* sp.) or maguary (*Ardea cocoi*)	

[824] The relations between the clan member and the tree or animal the name of which he bears are extremely few and do not follow any rule whatsoever.

● 304 It is clear that members of the macaw clans, čara' and vɔɔ', formerly used facial
614 tattooing in designs similar to the facial feathering of these birds. I did not suc-

[1] It will be noted that the author lists only 19 clans here, although he has previously referred to 21.—Ed.

1:Nimuendajú E-5 (1941-1942) 1952
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ceed in obtaining any evidence to show whether the other clans also had any characteristic or distinctive facial tattoo, for this practice was abandoned so long ago that the memory of it has been obliterated.

The former existence of similar distinctive elements, now lost, would explain some of the differences in the statements of the early writers about Tukuna facial tattooing (see p. 39). Nino once told me that the members of the clan ə′/ta′ (chicken) could be recognized from afar, since, when walking, they used to nod their heads just like chickens, but as this clan did not live in that locality, he could not prove his statement by concrete examples. In conversation, a certain Indian told some others that he was a runt because he belonged to the clan čë′vë′ru, the name of a small kind of auahy. Lastly, an Indian once said that I should belong to the clan kaurë′ (Japihím) because, like that bird, I had blue eyes. In any case, the idea that some characteristic of the eponym should, or may, appear in the members of a clan is not entirely strange to the Tukuna.

In the feather ornaments used even today at the rites of passage there is not a single clan distinction. On the wall of the girl's seclusion hut a figure of a deer is painted, not because this animal is related to any clan, but because the deer is the symbol of that vigilance which the girl and those responsible for her should observe.

It is said that the members of the clan të′ma (Burity) formerly spoke a language different from the others', a statement that could be true only if this clan had been collectively localized. There is a legend that refers to the origin of the clans, but not of their names, since it relates only how the culture hero dyai′, after fishing, in the company of his brother e′pi, for the first men, separated his people from his brother's, this separation being the origin of the moieties. Afterward he ordered a *jacurarú* to be cooked, and all were obliged to taste the broth; thus each one learned to which clan he belonged. According to another version, a pot containing a boiled *jacuruxy* was sent from heaven by ta-ë′ ("Our Mother") for the same purpose (see p. 114). I do not believe that these facts justify classifying the Tukuna clans as totemic, as the Capuchin missionary Frei Fidelis, after only lightly touching the subject, would like to do.[1] There is not a trace of belief in a mystical parenthood common to members of a clan and the respective tree or animal correlated with it, nor do these correlations represent any emotional value.

The personal name.—There is one element, however, by which an informed person may recognize an individual's clan without directly asking him: the personal name, which in veiled fashion indicates or connotes the tree or animal of the clan by reference to some quality, as illustrated in the following tabulation.

Clan čiva′
(Seringarana; jaguar)

Personal Name	Meaning	Analysis
♂ vanë′-kị	false [jaguar], that is, one that does not pursue man	vanë′, false; kị, masc name suffix
♂ nu′ë′tị-kị	evil-eyed [jaguar]	nu′, bad; ë′tị, eye

[1] The author's opinion only. Most anthropologists would unhesitatingly dub the phenomenon totemic.—Ed.

1:Nimuendajú E-5 (1941-1942) 1952
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The father may drink paiuarú in small quantities, but only if it is sweet; drinking more would make the child a drunkard and would also cause it to cry excessively. Even after the period of restriction the father may not approach his child if he has touched some object that might harm it. At Igarapé de São Jeronymo I was told that the father is not subject to any dietary or other restrictions, provided that he does not touch the child.

The Tukuna, like the Apinayé,[1] believe that the acts of the parents are reflected in their children's health, and vice versa, not only in the period immediately subsequent to birth but also throughout life. Thus, when a sick person submits to treatment by a shaman (pagé) the parents as well as the children must for one week avoid eating salt, peppers, and viscous fish.

Once the umbilical cord has fallen off, it is thrust among the roots of a *pupunheira* tree or, better yet, into a crevice opened by the edge of an ax in the bark of the *tapereba*, since this tree "does not die," even when chopped to pieces. After the birth of a child, the husband avoids his wife for one year, more or less.

Infancy and Childhood

The infant is carried slung across the shoulders in a sling, tipoia (pl. 8, *b*), some ten centimeters wide, which is double, so that the child sits on one strip while the other supports its back. This sling (T., na:-čimi°) was formerly woven of cotton or tucum fiber, or even at times made of tururí bark cloth. Nowadays it is almost always of purchased material.

Amulets protect the child against disease purely by their magical powers. Thus, the child has the skull, minus the beak, of a *miuá* (*Phalacrocorax vigua*) suspended from its neck so that it shall not fall sick of fever. A necklace of certain seeds with a penetrating odor protects it against catarrh; and the claw of a *tatú canastra* (*Chelonischus gigas*), hung from the wrist, guarantees the child's becoming an expert worker, especially a good canoewright. The Tukuna have not the slightest conception of the "evil eye."

If one goes at night into the dark jungle with a nursling, the infant runs the risk of losing the soul from its body. To prevent this, one must whistle and call the child by name. The tree spirits also like to steal children's souls, as do the water demons called dyë'vaë (see p. 119), which threaten it during its bath in the igarapé; for this reason the mother is accustomed to thrust a magic arrow into the bath water. Children less than two years old crying alone attract the shades of the dead (na-čii'), who separate their souls from their bodies. All these circumstances require the intervention of a shaman. The child receives its name on the day after birth, as already described (p. 60). At the age when they begin to crawl, children are subjected to a ceremony called tẹ-ta' ẹẹmatị (paint them), at which they are daubed with red urucú and decorated with feathers plucked from parrots.

Children submit—formerly at the age of two, nowadays at four years or later—to a second festive ceremony called bua tẹ ta bë'ëru (pluck the children's hair), at which the ears are also pierced and boys have the septum of the nose pierced. Today only the hair is plucked—if, indeed, it is not cut with scissors—and the

[1] Nimuendajú, The Apinayé, p. 102.

2: Nimuendajú E-5 (1941-1942) 1948
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Each residence has a proper name, given by the owner at a special feast. Houses are usually clean. 552 356

Household furniture.—Hammocks are made by a netlike technique of tucum thread of different colors; they are now used only for daytime resting. Clothes are kept in large baskets. 513 286

On the struts and rafters of the house one can often see remnants of the paraphernalia of feasts: masks, turury fringes, drums, and dance sticks. Ears of maize hang from the frame of the house or are piled in the loft. 352

The *Tucuna* never build a fire or eat in the dwelling. The kitchen is always a small separate house. Fire was formerly produced by drilling a horizontal piece of wood, which was placed over two cross pieces. There is, however, a tradition that even in old times they made fire by striking two stones. [343] 372

Fire fans are made exclusively of large bird wings. [412]

The *Tucuna* have plenty of small four-legged stools, either rectangular or oval, made from a single piece of wood, sometimes elaborately carved in the shape of a chelonian or batrachian. 352 532

TRANSPORTATION

Formerly, the *Tucuna* traveled largely on land, although on the small streams they used small primitive canoes made of paxiuba palm. From the *Omagua* they learned to make "ubá" type dugout canoes, and from the Neo-Brazilians to make "casco" type dugouts which were widened by heating them over a fire. These are sometimes provided with round shields (rodellas) and gunwales. *Tucuna* canoes are so well made that civilized people seek them. Paddles have crutch handles and a round blade with a large point. The blade and the crosspiece on the end of the handle, but not the handle, are invariably painted black. 501 [177]

DRESS AND ORNAMENTATION

Formerly, both sexes trimmed their hair slightly over the brows, and used a comb made of twigs held between two parallel sticks. 302

Both sexes used to pierce their ear lobes; only women do so now. Through the hole they usually wore little plates of white wood; on feast days they inserted small rods with feathers on the front end, from which a small metal plate hung. Women's plates were triangular, men's moon-shaped. Long ago they pierced the nasal septum, through which they had put a little rod of *Gynerium*. They also used to tattoo the face, which at one time may have indicated clans. There are still recollections of circumcision of girls, but not of men, as described by Father Noronha in 1768. 304 301 [174] [114]

653333—47—46

2: Nimuendajú E-5 (1941-1942) 1948
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apart, which is correlated with their lack of social organization other than blood ties. When drunk they quarrel and often cause injuries and death. In their dealings with the Neo-Brazilians, both parties exhibit their worst qualities. Nevertheless, the *Tucuna* are not unsociable and frequently visit one another and hold festive meetings, when they work collectively for their host. They retain tenaciously their original spiritual culture, although hard work has brought important material improvements. They now have good firearms, tools, clothes, and sewing machines, and they live in financial independence. Some, however, enticed to industrial establishments (rum factories) of the civilised people, become proletarian and then degenerate.

Moieties and clans.—The *Tucuna* are divided into two exogamous, unnamed patrilineal moieties, associated respectively with the east and west. One has 15 unlocalized, patrilineal sibs with tree names; the other has 21 sibs with bird names. Neither the clans nor moieties have outward distinguishing features, except for the private use of certain musical instruments on ceremonial occasions. There is no clear relationship between clan members and their eponym, except that a person's name refers obscurely to certain qualities of the animal or plant, thus revealing his clan. A person is named by his maternal relatives the day after his birth.

The *Tucuna* maintain moiety exogamy with strict inflexibility, and in 1941 still punished violations with death. They regard incest as a sin against the goddess Taé, who punishes it by making one insane during his life and by annihilating his soul after his death.

LIFE CYCLE

Birth and childhood.—After coitus, conception depends on Taé, who gives a soul to children. Abortion and infanticide are practiced, especially when the father is a Neo-Brazilian, as the child would be disqualified for sib and moiety membership. Otherwise, it is believed that infanticide is a sin and that Taé punishes the soul of the perpetrator after death.

Childbirth takes place in a temporary shelter prepared in the bush near the house. The newborn child is immediately painted with genipa. Both parents are confined and diet until the umbilical cord drops off. Children are carried in a woven cotton sling passing over a shoulder. Slings are double in part, so that a child sits in one portion while the other supports its back.

When a child begins to crawl, there is a feast in which it is painted with urucú and covered with bits of parrot feathers while the paint is still sticky. At another feast, formerly celebrated when the child was 2 but now when it is 4, its hair is pulled out and its ears pierced. Contrary to certain authors, this operation does not endanger a child's life. About 8 months later there is a supplementary feast when the hair, having grown again, is trimmed, and the relics of the previous feast are burned.

4: Marcoy T-5 (ca. 1865) 1875 SQ20 Tucuna SQ20

The colour of these natives recalled that of old mahogany. A thick rough mane of hair covered their shoulders. The man was decorated on each cheek with tattoo-marks of a deep blue, produced with the juice of the *Pseudo-Añil indigofera*, the design of which somewhat resembled the Chinese letters on a tea-chest. He wore round his neck a necklace made of three or four rows of monkeys' teeth mounted on an osier framework; a brassart of woven cotton, ornamented with a bunch of yellow feathers and surmounted with a crest composed of the long feathers of the ara, was fastened just below the shoulder of each arm; bracelets of a similar material, but without the *pompon* or crest, encircled his legs above the ankles; and a peculiar girdle round his loins completed his attire. In his hand he carried a lance of palm-wood, with a notched point. The woman had neither the hieroglyphic marks on her face nor

CANOE OF THE TICUNA INDIANS ON THE RIVER AYACUARI.

the crested bracelets on her arm. She wore a necklace of red glass beads, acquired in one of her husband's transactions with the Brazilians. A band of woven cotton adorned the lower part of her legs, and a belt of the same material, none too wide, encircled her loins.

This little group, dimly seen in the faint light of the quebrada, and standing out in relief against the rich back-ground of vegetation, through which the blue sky was here and there visible, presented a charming subject for a sketch, of which I proceeded to take advantage. Having stopped the canoe, my companion amused the two Ticunas while I set to work to paint them. Puzzled by my occupation as much as by the intentness with which I regarded them, the couple exchanged some observations in an idiom with which I was unacquainted, and in the utterance of which they appeared to use their throat rather than their tongue. The gutturals of Hebrew, the double consonants of the Quichua tongue, the G, the Jotas and the X of the Castilian, are sounds of the softest melody compared with the vocal gurgling of these Ticunas,

4: Marcoy T-5 (ca. 1865) 1875 SQ20 Tucuna SQ20

whose words I afterwards tried to express in musical notation, despairing ever to write them in syllables. 194

Like most of the river-tribes, these Ticunas understood the Tupi dialect, and spoke 191

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302

TYPICAL PORTRAIT OF A TICUNA INDIAN.

it a little. Our men learned, from their inquiries as to our unexpected meeting at such 222
an hour, that the natives had visited their plantation in order to gather the banana and yucca which they were then taking home. This store, providing sustenance for a week, assured them of passing the whole of this time in idleness, swinging in a ham-

4: Marcoy T-5 (ca. 1865) 1875 SQ20 Tucuna SQ20

of fermented liquor, the *Ihiĉboah* fête. On this occasion dancers, with their heads muffled in bags representing human figures, execute a series of figures more or less successful as an attempt at chorographic art.

On awaking in the morning the young girl finds the floor of the hut strewn with ashes. Without this precaution on the part of those who have shorn and beaten her, *Mhohoh* (the devil), at the moment the soles of the girl's feet touched the ground, would not fail to possess himself of her through the new path provided by nature. This formality concludes the ceremony, and, after the customary ablutions, the girl, again free, awaits without impatience the time when, her hair having grown, she is handed over to a husband. As Ticuna girls are marriageable about their tenth year, and two or three years of delay are necessary that their hair may attain a certain length, it would appear that at twelve or thirteen years of age they may be brought under the yoke of Hymen, a classic phrase very applicable to their lot.

The male children, like those of the Jews, are circumcised a few days after birth. Female children are subjected about their fifth year, and under pretence of circumcision, to a species of mutilation the object of which is unknown to us, but which, if it had been practised in the Isle of Lesbos, in the time of Sappho, Erinna, Telesilla, Myrtis, and Anyta—other and better names I pass by—would have rendered impossible a certain dialogue of Lucian, and deprived Juvenal of the malignant pleasure of writing his satire, *Lesbides infamem*, &c.

At the period when the Ticunas formed a nation under the command of chiefs, instead of being, as now, merely scattered, self-dependent families, they worshipped a god-creator, under the name of *Tupana;*[1] gave thanks to, although abominating, a spirit of evil called *Mhohoh;* and believed that the soul, after the death of the individual, would pass, according to the works during life, either into the body of an intelligent being or into that of an unclean animal. According to their ideas heaven was divided into two spheres, the one superior the other inferior, separated by a transparent vault; in the first the creative spirit Tupana was intrenched; the stars which we see from below are the rays of light from his face, weakened by passing through the intermediate vault and the inferior sphere. Their astronomers admitted the revolution of the earth around the sun, and recognized in this luminary the brother and spouse of the moon. According to them the rivers were the arteries of the terraqueous globe; the streams the veins; and their respective currents were due to the gravitation or simple motion of the planet around the pivotal star or sun.

From their systems of theogony and cosmogony the Ticunas have only preserved a profound indifference for Tupana and a dreadful terror of Mhohoh, who from the rank of a spirit of evil, which he long held among them, has now descended to the vulgar condition represented by the attribute of an evil-eye. All the ardour and intelligence of these savages appears to be turned towards a free traffic in articles of toy-ware, gimcracks, and playthings of all kinds, and cotton handkerchiefs of staring colours.

[1] We may remark, in passing, that in the Yahua and Ticuna idioms, as in those of Omagua and Tupinamba, of which we give specimens farther on, the spirit of good is always termed Tupana, whilst the name of the spirit of evil is different in each idiom.

5: Bates N-5 (1848-1859) 1892
SQ20 Tucuna SQ20

a chief of more or less influence, according to his energy and ambition, and possessing its pajé or medicine man, who fosters its superstitions; but they are much more idle and debauched than other Indians belonging to the superior tribes. They are not so warlike and loyal as the Mundurucús, although resembling them in many respects, nor have they the slender figures, dignified mien, and gentle disposition of the Passés; there are, however, no trenchant points of difference to distinguish them from these highest of all the tribes. Both men and women are tattooed, the pattern being sometimes a scroll on each cheek, but generally rows of short straight lines on the face. Most of the older people wear bracelets, anklets, and garters of tapir-hide or tough bark; in their homes they wear no other dress except on festival days, when they ornament themselves with feathers or masked cloaks made of the inner bark of a tree. They were very shy when I made my first visits to their habitations in the forest, all scampering off to the thicket when I approached, but on subsequent days they became more familiar, and I found them a harmless, good-natured people.

A great part of the horde living at the first Maloca or village dwell in a common habitation, a large oblong hut built and arranged inside with such a disregard of all symmetry, that it appeared as though constructed by a number of hands, each working independently, stretching a rafter or fitting in a piece of thatch, without reference to what his fellow-labourers were doing. The walls as well as the roof are covered with thatch of palm-leaves; each piece consisting of leaflets plaited and attached in a row to a lath many feet in length. Strong upright posts support the roof, hammocks being slung between them, leaving a free space for passage and for fires in the middle, and on one side is an elevated stage (*girao*) overhead, formed of split palm-stems. The Tucúnas excel most of the other tribes in the manufacture of pottery. They make broad-mouthed jars, for Tucupí sauce, caysúma or mandioca beer, capable of holding twenty or more gallons, ornamenting them outside with crossed diagonal streaks of various colours. These jars, with cooking-pots, smaller jars for holding water, blow-pipes, quivers, matirí bags * full of small articles, baskets, skins of animals, and so forth, form the principal part of the furniture of their huts, both large and small. The dead bodies of their chiefs are interred, the knees doubled up, in large jars under the floors of their huts.

The semi-religious dances and drinking bouts usual amongst the settled tribes of Amazonian Indians are indulged in to greater excess by the Tucúnas than they are by most other tribes. The Juruparí or Demon is the only superior being they have any conception of, and his name is mixed up with all their ceremonies, but it is difficult to ascertain what they consider to be his attributes. He seems to be believed in simply as a mischievous imp, who is at the bottom of all those mishaps

* These bags are formed of remarkably neat twine made of Bromelia fibres elaborately knitted, all in one piece, with sticks; a belt of the same material, but more closely woven, being attached to the top to suspend them by. They afford good examples of the mechanical ability of these Indians. The Tucúnas also possess the art of skinning and stuffing birds, the handsome kinds of which they sell in great numbers to passing travellers.